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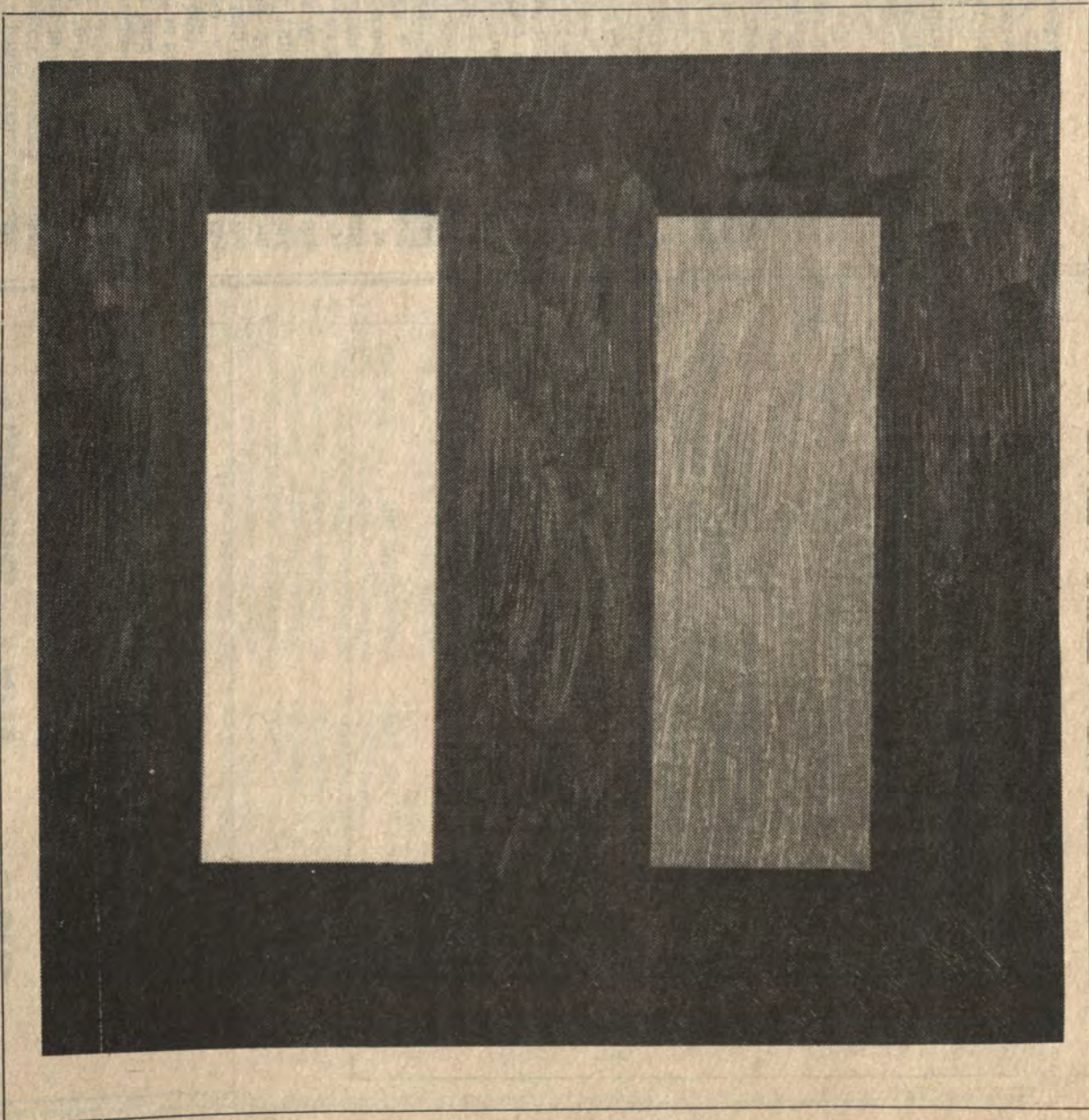
The College Voice

CONNECTICUT COLLEGE'S WEEKLY NEWSMAGAZINE

Editorial outlines critical problems facing Voice
College receives major grant
Abstractions in Cummings

VOLUME 11, No. X

FEBRUARY 13, 1979



The College Voice

VOLUME 11, No. X
FEBRUARY 13, 1979



Money, but not for the rink

By Michael Adamowicz

A grant of 225,000 dollars was recently given to Connecticut College by the Pfizer Foundation. The gift was announced by President Oakes Ames on January 24. The donation comes in memory of John E. McKeen who was a former chairman of the board and President of Pfizer. The money will be used mainly to create eight laboratories in New London Hall.

The announcement came during a press conference held by President Ames. It was attended by approximately 50 persons including several of the College Deans, members of the Development Office, faculty, and members of Pfizer from New London and New York. Ames opened by stating there was to be a "remodeling of a very special building at Connecticut College." He then gave a brief history of New London Hall, which was one of the first buildings erected at Connecticut College.

The plan to renovate New London Hall was first formulated three years ago. The College has since tried to find a donor to finance the new construction. They finally came to terms with The Pfizer Foundation just before Christmas, 1978. The grant is the first major step towards the estimated 600,000 dollars that is needed to complete the remodeling.

Mr. Littlejohn, the Vice President of Pfizer, stated: "It is particularly appropriate that this grant should be made in honor of Dr. McKeen and of an historic building. Dr. McKeen loved the process of renovation - making old resources serve new purposes." Mr. John E. McKeen served Pfizer for 42 years in a wide assortment of positions. One of his major accomplishments at Pfizer was the enlargement of that company's facilities of manufacturing penicillin and other chemicals. This was done during World War Two with the goal of meeting the Allies need of larger quantities of penicillin. Pfizer was then the largest producer of that drug.

President Ames stated that the "modernization of New London Hall will now permit the college to expand the opportunities for research as well as teaching, matching the outstanding field laboratory we are so fortunate to have." The first step in the renovation will be to boost the electrical current

available in New London Hall. At present, there is a danger of overloading the circuitry if all the equipment in the Hall is used at the same time. Later additions will be the plant growth chamber, taxonomy and ecology teaching laboratory, plant anatomy and development laboratory and microbiology laboratory. These will be used by the Botany department. The Zoology department will receive a comparative physiology laboratory, mammalian physiology laboratory, growth chamber room, and an animal behavior room.

At present, there is a danger of overloading the circuitry if all the equipment in the Hall is used at the same time.

There is no set date for the beginning of the remodeling. President Ames, however, does have hopes that some steps will be taken very soon, and that the rest will follow within the coming year. Once completed, Ames feels it will encourage more independent study by the students and boost the research done by the faculty. He cited this grant as a unique opportunity to facilitate the dramatic enrollment growths in the Human Ecology, Botany, Biology, and Zoology departments since the beginning of the decade.

Connecticut College is launching a fund drive in order to reach the full 600,000 dollar cost of the new laboratories and other construction. Mr. E. Leroy Knight, Treasurer of the College, has "the expectation that other major gifts will soon accompany this grant because Dr. McKeen was very highly thought of by members of the Pfizer Corporation. And there is every opportunity for those who knew him to make gifts in his honor in addition to other donors who have an interest in the Connecticut

continued on page 5



THE JVC SEPARATES.

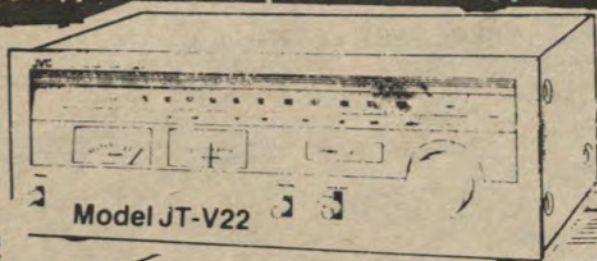
Sensitive tuners, plus DC amplifiers that help eliminate sonic backlash.

If you've ever listened to a JVC music system with a separate tuner and amplifier, and thought "One of these days..."

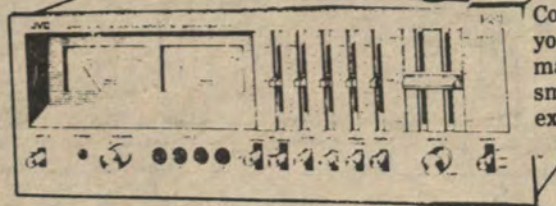
Well that day is here. The new JA-S44 DC integrated stereo amplifier with its exclusive built-in SEA graphic equalizer and dual power meters, provides clean uncannily-accurate music reproduction with all the power you're ever likely to need. (45 watts-channel, min RMS less than 0.02percent).

Roberts also carries the JVC JA-S55 "Tri-DC" amplifier that further eliminates distortion causing capacitors within the DC phono equalizer, DC tone controls' and DC power amplifier section. It has dual power supplies—not one for each channel, as in conventional designs—but one for the class A-operated preamp-tone control section. This unique design helps to eliminate the "Sonic Backlash" and results in increased tonal definition and brilliance especially with high level transient signals.

The new JVC JT-AM-FM stereo tuner is a standout in its class. With an FM front end that uses an FET RF amplifier, combined with a 3-gang tuning capacitor, the JT-V22 brings in the most timid FM stations and makes them sound as though they're just around the corner. The new JA-S22 integrated amplifier makes the perfect start to any stereo system. At ROBERTS JVC amplifiers and tuners are priced from under \$200.

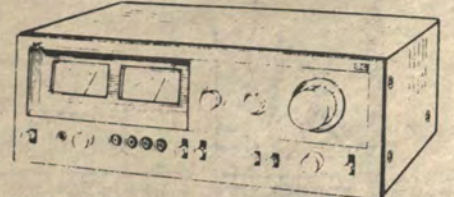


Model JT-V22



Model JA-S44

Confused on where to put your stereo? JVC music racks make the perfect place, in a small space. See and hear JVC exclusively at ROBERTS.



Model JA-S22



Model JA-S55

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Some day there'll be totally automatic, absolutely foolproof, distortion-free cassette deck recording. And when it happens, JVC will develop the technology to achieve it. But until then we've come mighty close to it. Our new collection of quality cassette decks embodies exclusive and advanced features that thoroughly reinforce our reputation for innovative thinking.

EXCLUSIVE SPECTRO PEAK INDICATOR SYSTEM

The new KD-85 and KD-65, for example, offer more positive recording control than ever before. The reason is the newly developed and exclusive JVC Spectro Peak Indicator system. With almost recording studio vigilance, 25 instant-responding LED indicators offer you fail-safe protection against distortion produced by tape over-saturation. For the first time, you can constantly visually monitor the levels of five low-to-high frequency ranges. Then, on playback, the Spectro Peak Indicator display lets you actually see how successfully you reproduced the music.

EXPANDED DYNAMIC RANGE AND BETTER NOISE REDUCTION

If you've ever had difficulty recording without distortion the sudden high peaks of a piercing jazz trumpet or the head-snapping clash of cymbals, you'll appreciate the value of our Super ANRS. Developed exclusively by JVC, it applies compression in recording and expansion in playback to improve dynamic range at high frequencies. But it doesn't stop there. Super ANRS is a highly effective noise reduction system that reduces tape hiss by boosting the signal-to-noise ratio as much as 10dB over 5,000Hz.

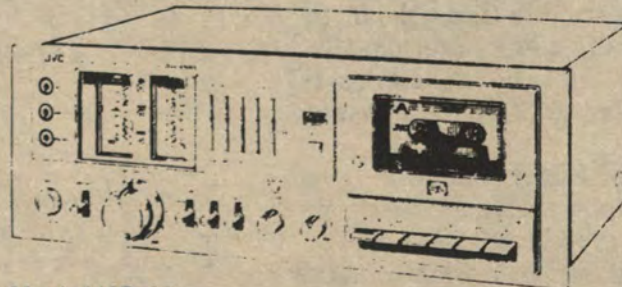
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Most other makes of cassette decks opt for either permalloy or ferrite tape heads. JVC gives you the best of each with our own Sen-Alloy head. It combines the sensitive performance of permalloy with the extreme longevity of ferrite.

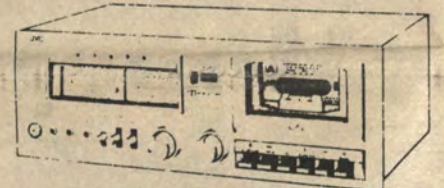
GET THE MOST OUT OF ANY TAPE

JVC also gives you freedom of choice in the tape you use. Because whichever type you select, you'll extract the most performance from it with our matchless recording equalizer circuit. This unique JVC feature lets you fine tune different combinations to get optimum high level response from any tape on the market.

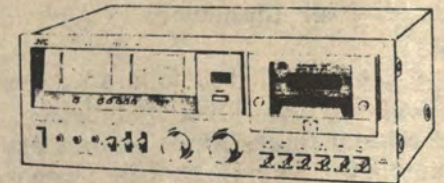
These innovations alone set JVC cassette decks apart from all others. Then, when you consider our other refinements like the precision ground capstan, independent drive mechanism,* or our gear/oil damped cassette door, plus top-performance specifications, you can understand why JVC gives you more of what other decks wish they could.



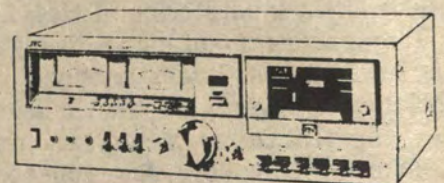
Model KD-65



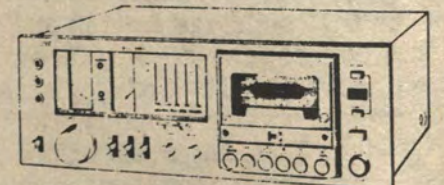
Model KD-10



Model KD-25



Model KD-55



Model KD-85

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The College Voice is an editorially independent news magazine published weekly during the academic year. All copy is student-written unless specifically noted. Unsolicited material is welcome but the editor does not assume responsibility and will return only those accompanied by a stamped, self-addressed envelope. All copy represents the opinion of the author unless states otherwise. The College Voice is a student-run, non-profit organization.

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"the time comes...when to remain silent is to abdicate the responsibility of speech..."

Midnight at the printer

"Clearly, petty considerations stand in the way of certain of the faculty's integrity"

Everyone has an axe to grind, and the college community may find that it grows tired of the criticism directed at it by grumblers. The individual or community mature enough to accept criticism without malice is rare, and those who persist in playing the gadfly may only succeed in alienating and embittering their targets though their intentions were more benign. Yet the critic, if he has the strength to be honest, is ruled by the force of his convictions, and speaks out when it is evident that mistakes are being made. It may be that to be more politic is strategically sound, and that by acceding to popular whim today, one might eke out a concession or two in the future. But the time comes, a time that cannot be ignored, when to remain mute is to abdicate the responsibility of speech, and to acquiesce is to forfeit the precious ability to act, a power that distinguishes men from innocent animals.

• • •

The College Voice will speak out now, in language more direct than it has before. The College Voice is wholly disillusioned with the reception it has been given of late. The College Voice has lost a considerable amount of respect for certain members of the faculty whose integrity heretofore it had never questioned. Although most of the faculty and students have fulfilled the responsibility to be fair and objective readers, we have been shocked to learn that a certain element in the school has through obstinacy, pedantry, and a lack of empathy, set terms under which it will be nearly impossible for the Voice to publish this semester, if indeed we will be able to publish at all.

Before indicting a department of the school for an action that may not seem extraordinary, the community should be aware of the history of this newspaper, and why we face a crisis of sorts today.

Before The College Voice even existed as a concept, a news paper called the Pundit was the only major newspaper on campus. Without belittling the work of students before us, the best that can be said of the Pundit is that it was thoroughly mediocre. Those who remember

the Pundit cannot fail to also remember that it was mildly entertaining, and was not accorded the respect that a newspaper published by intelligent adults ought to deserve.

But these are incidents in the life of the deceased Pundit, not the College Voice which till today was very much thriving. When David Stewart began the College Voice, which replaced the Pundit he did so with the bold intention of creating a vivacious newsmagazine that was both creative and provocative, not with the intention of revivifying the Pundit, a newspaper tied umbilically to SGA and in fact notorious for devoting whole issues to platforms of SGA candidates, presented in a thoroughly laborious style. To say that Stewart, and others, put a lot of work into the Voice is a notion that cannot be appreciated in an essay: one had to see the energy that was going into the new Voice to believe it.

The enthusiasm that characterized the tenure of Stewart was continued by Evan Stone, who jeopardized the grade so prized by students at this college, not simply to keep the Voice's momentum going, but to steer it in new directions. Under Stone's guidance, the College Voice, the newspaper representing this college, took the blinders that we grow accustomed to off, and took some good hard looks at the social sores plaguing us today, issues that many courses here do not even deal with, issues like rape, global hunger, the nuclear threat, and the spectre of corruption in a department of this campus.

We say unabashedly that we have worked long hard hours to do this, occasionally overnight, and at times when we could just have easily been studying or drinking like everyone else. Unlike Student Government, we do not mind that few students appreciate this work, because we are confident that our newspaper is a very good one and remain proud of it regardless of its diffuse impact. It is true that some of our copy is not well written, that sometimes we are trivial, and that often we did not work hard enough on an issue. But the strides we have made since Stewart began the paper are impressive. We do not have to justify The College Voice in an editorial. The College Voice justifies itself.

continued on page 5

INSIDE OUT



Corporate cash

A foundation associated to a large, local corporation has loaded a quarter of a million dollars into Connecticut College coffers. The grant will be targeted at the renovation of a major classroom building, but, despite its magnitude, must be met by another 300,000 dollars for the project to be feasible

p. 1,5

Hoop scoop

This years Camels are a peculiar species, being talented and energetic in early quaters, but prone to falling apart in the game. Seth Stone looks at the team's destruction of Vassar earlier this semester, and analyzes some of the Camels problems also.

p. 10

DEPARTMENTS

NEWS	4
PEOPLE	8
ENTERTAINMENT	9
SPORTS	10

Abstract artist Max Gimblett's paintings hang now in Cummings- an art show not without controversy. Mike Adamowicz and Ken Hochberg, interviewing Gimblett, describe the radical re-orientation in perception preconditional to the appreciation of abstract art.

Driven to abstraction

p. 6,7



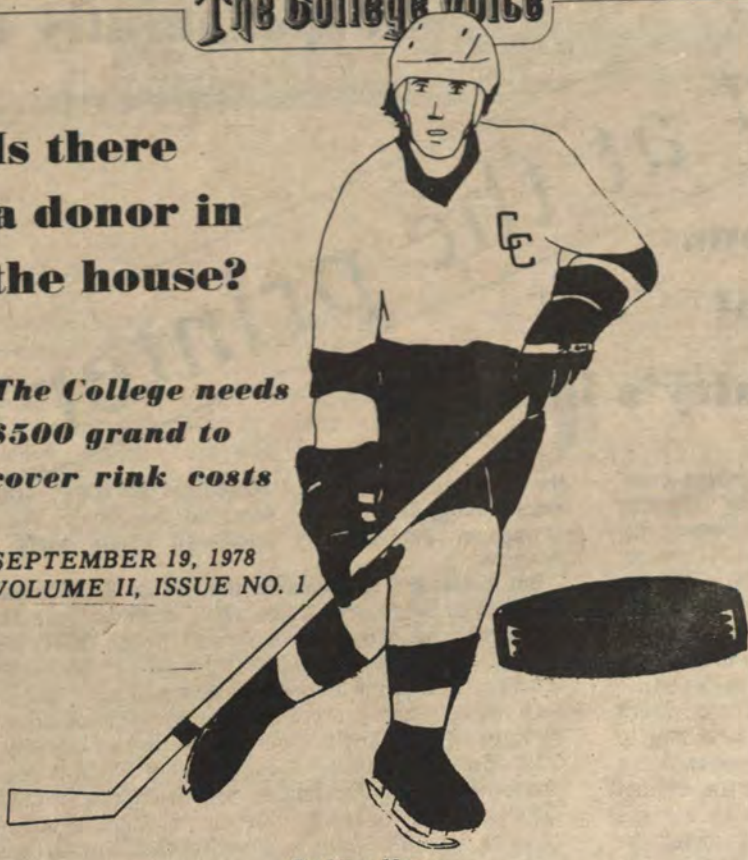
ON CAMPUS

The College Voice

Is there
a donor in
the house?

**The College needs
\$500 grand to
cover rink costs**

SEPTEMBER 19, 1978
VOLUME II, ISSUE NO. 1



By Allen Moore

Marked by controversy, vehement opposition and loyal support, the skating rink will go into construction in the next couple of months. The structure will be no ordinary rink, comprising a planned 1600 seating capacity and a skate shop in which students can purchase and sharpen skates.

The construction site is close to the faculty garden, a five-minute walk from the campus, and is one of three locations which the administration considered.

The rink will be a multi-purpose facility designed for skating events, concerts, all-campus parties, and commencement ceremonies. Reasons for the rink's construction have included the need to bolster men and women's athletic programs, using the new facility to attract prospective students, and making Conn a more widely renowned institution.

The price of the rink, excluding all operating costs, is between \$1.3 and 1.5 million. The college has received \$600,000 toward the rink in two lump sums: \$300,000 was donated anonymously and \$300,000 was given by the Kresge Foundation on the condition that it be matched by a \$500,000 donation by May, 1979.

Trustee William Minor is now in the process of running a mini-campaign in the New London area to raise the \$500,000. For now, however, the college is a half million dollars short of paying for the rink.

Three faculty-student committees on campus have in some way been assigned to examine the problems and management of the rink. The Long Range Planning Committee has probed difficulties of site, size, parking, cost, and public versus private use.

On the problem of size, the committee recommended a 900-person seating capacity because it could not find a persuasive argument by the administration to add more seats. The administration's final plan calls for 1600 seats.

The Long Range Planning Committee and the administration agreed on the site for the rink. In addition, the administration and the committee thought that the students should be able to use the rink during the night. The problem that has arisen is how the administration can expect the rink to pay for itself through daytime use if children are at school and adults are at their jobs during sunlight hours.

According to Treasurer Leroy Knight, a feasible money-making policy has not yet been announced that will make the rink a self-sustaining and independent unit.

The main concern of the student-faculty committee is the economic issue. Already the college has amassed a sizeable debt and it is of general concern that the rink might sink Conn deeper into debt.

All of the committees recommended that the college should not start building of the rink until all of the construction and maintenance costs are received, meaning about \$1.4 million and another half-million dollars to cover operating and maintenance costs.

Nevertheless, the trustees and administration met over the past summer and decided to start construction during this academic year with a base of \$600,000.

When asked if the college could give the students a guarantee that Conn would not go further into debt and subsequently use tuition as payment, Mr. Knight answered, "no."

estimated 2.27 million dollars of tax revenue lost to New London because of Connecticut College's status as a non-taxable, non-profit institution.

In 1972, when eighteen-year olds were dying in Vietnam jungles, the state of Connecticut lowered the legal drinking age. One justification, for the action, among others, was that it was ironic for eighteen-year olds to be subject to the draft, and yet to not legally be accorded the right to drink.

Last year, an amendment in the State House to raise the drinking age back up to twenty was defeated by a clear majority of 84 to 50. This year, however, the proponents of a higher drinking age have reorganized and strengthened their position. Armed with statistics that show that more and more eighteen-year olds are killing and getting killed in car accidents because they are drunk, the amendment's supporters are likely to see the amendment passed.

Although last year's bill got permanently stuck in a House committee, a strong supporter of the bill is this year's chairman of that same committee. This year's bill, slightly modified, proposes to raise the drinking age to nineteen cutting off high-school seniors from supplies of alcohol. Local representative Bill Cibes, a College faculty member, said he was not in favor of any such proposals, preferring to see the age requirements left as they are.

Fire hazard

It appears that in today's world no place, however small, can escape global tribulations. Mitchell College, located in downtown New London, has been plagued by a series of minor fires within the last two weeks.

The first three fires took place in Moorings' House, the dorm which houses all foreign students taking an English course, much like Knowlton here on campus. The last fire took place in the dorm to which students were subsequently moved. According to Mr. Hargrove, the public-relations man at Mitchell, the police say the fires were deliberately set, and though he would not comment on this, the general feeling is that the fires have been set by a student of the college. What makes all this particularly interesting is that

out of the 400 students at Mitchell College, 60 are from Iran and of these 35 were residents of Moorings' House.

Although the administration has expressed the idea that, if set by a student, the only purpose of the fires was to force the school to relocate them, the student body seems to believe that the fires were set by one of the two Iranian factions. The Iranians, however, vehemently deny this, and say that after leaving strife-ridden Iran the last thing they wish to do is to bring turmoil with them.

Chu trip

Professor Charles Chu flew down to Washington D.C. on January 29 to attend a formal reception for China's Vice-Premier Teng Hsiao-ping. Prof. Chu was invited to the event by Dr. Robert Fenney, a Vice-president of Pfizer Inc. Although Prof. Chu did not actually get a chance to talk with Teng, he did meet and discuss heady affairs with several other members of the delegation, including Han Hsu, the current liaison official to the United States, and Fan Yi, who is directing China's technological quest.

Prof. Chu specifically hopes to establish effective communications with some Chinese officials, so as to possibly broaden Connecticut College with arrival of some Chinese students in the future. Although Connecticut College does not have some of the more advanced scientific and engineering equipment needed to train technologically oriented students, Prof. Chu believes he, and Connecticut, might appeal to some of the privately financed students who are looking for a liberal arts education.

Born in northern China, Prof. Chu attended the National Central University in Chungking, and finished by doing graduate work at Berkeley after he came to America in 1945. Prof. Chu is also a teacher of Mandarin Chinese.

The trip to Washington he called "quite an experience," for it included not only a dinner at the Georgetown Club and a reception at the Kennedy Center, but finally breakfast at the White House.

An early chapter of the rink saga

Chapter 9:
'Need more Money'

By Allen Moore

The administration is convinced that the controversial Connecticut College skating rink will be completed by February of 1979. Recently, however, difficulties have arisen stemming from a lack of financial backing and public protest.

During the winter break, residents living near the proposed construction sight decided to petition against the building of the rink. The group, including a number of college faculty members, appealed to the city council on the grounds that the neighborhood would be disturbed by noise and traffic. Responding to the complaints, the college arranged a forum whereby each side was able to explain their view. The outcome was that the college will change the location of the rink, build a new access road, and surround the rink with thick woods. Each of the amendments to the original plan helped to lessen the noise and traffic problems. The residents were satisfied.

But in catering to the objections of the residents, the college is faced with a new dilemma: money. Due to the fact that the building sight has been changed, and a new access road will be built, the construction costs will rise by \$300,000.

The final projected construction cost is now \$1.8 million. The college has, according to Treasurer Leroy Knight, \$1.2 million, and needs \$1.5 million to

open the rink. Mr. Welch, head of development, says, if the college receives \$300,000 by May 15, the Kresge Foundation will donate \$150,000 to the cause. When asked what would happen if the college did not receive the \$300,000, Welch replied, "we will receive the money." The next two months will prove to be very busy for Mr. Welch and President Oakes Ames.

The college is now involved with a very important hearing with the City of New London. The rink has already been approved by the city Planning Commission, and must be approved by the City Council. The Council meets on Feb. 13, and, if ratified, the rink will be put into construction.

Townie
transfers

In an effort to reaffirm Connecticut College's close relationship with New London, the Board of Trustees recently approved a community transfer program. The program will give city residents preferred admissions status as prospective transfers to Connecticut College from the two local community colleges. Financial aid will also be made available. The program, proposed by City Councilor (and retired Connecticut College professor) Ruby Turner Morris, will partially offset the

NEWS SHORTS

Price hike

In response to rising heating costs, faculty salaries, and inflation, Treasurer Leroy Knight says, "next year's tuition will increase by no less than \$510." Consequently, tuition for next year will amount to — for two semesters.

Dope

In response to allegations of excessive liberalism, Governor Ella Grasso recently affirmed her position on marijuana. When asked by a younger member of the State House of Representatives if she would support a bill for lessening the penalties of possession, she replied: "The legislature may consider whatever it wishes, but my present inclination would be to veto it." An inside source close to the Governor said the representative shook his head and muttered "Cool," as he walked away.

Irony

"Human nature is not exactly beautiful." Shah of Iran.

More irony

"It is very nice to know that now when people wave at me they use all their fingers." Jimmy Carter.



Midnight continued

What then is the axe, among so many axes on campus, that The College Voice wishes to grind? It is true that the editor of The College Voice whose forty-plus hours of work per week could easily be spent at a full-time job, receives no financial compensation for the editorship, as the editor of the U Conn Daily and other do, but we are not interested in money. It is also true that many schools allow their editors a flat sum of academic credit for their work on the newspaper, but we are not interested in gifts or credits either. It is finally true that most schools cooperated with their newspaper staffs in order to spare editors serious academic trouble in their effort to put out a newspaper that is worth the effort being put to press. Connecticut College, as represented in one academic department has not done even this. It is to this we take exception, it is this at which we are shocked and disappointed, and it is this which makes it improbable that we will be able to continue publishing this semester.

It is unfortunate that the present editor of the Voice, a second-semester senior must take five courses this semester to graduate. James Polan made the mistake of becoming the editor of the College Voice last semester, a mistake compounded by trusting to the integrity of the Exceptions Committee to allow him to change a single course to pass-fail after the deadline in order to make up for the many study hours lost to the newspaper. The Exceptions Committee took three weeks to allow the change, after paralyzing Polan with a network of typical registration run-arounds. In the interim, though, Polan dropped the course, not believing that he would wake up from such a nightmare, and most oddly not wanting a "D" or any such pariah on his transcript.

The editor, then, is faced with taking five courses this semester. Polan, in

order to eliminate some small corner of chaos in his life, petitioned one of the academic departments for an independent study for this semester, the work to be done in conjunction with, but not coincident to, work on the newspaper. This department informed him, two weeks into the semester, that the petition had been refused. Polan revised the petition which was once again refused, already three weeks into the semester.

We would like to think that there is some method to the madness of this department and it is all too clear that political factors have crept into a decision that ought to be objective. One might imagine that any partiality might be in Polan's favor. Clearly, though, petty considerations stand in the way of certain of the faculty's integrity. Names cannot be named here, as The College Voice does not stoop to yellow journalism even for revenge. But let it be said that because of past Pundit-culprits, petty jealousy, and the entrenched bureaucracy characterizing a department that we, as students and individuals will be very careful not to emulate in the future.

The College Voice has had a critical fait accompli dumped on it with the most casual of airs. We do not go to press without an editor. And it is equally true that our editor may not have the time to get us to press. We are disgusted with the bureaucratic idiocy that now gums up our wheels, wheels that are not being greased, in the surreptitious manner that obviously makes many things happen at Connecticut College. Frankly, we do not know what we will do; we clearly perceive only that *nothing is clear*. We want to publish and do not know how we can.

We expected more. It is both typical and revolting that we did not get it.

A.S.R.

Grant

continued from page 1

College environmental sciences."

Mr. Knight also praised the grant. He stated, "The Pfizer grant is very significant step towards improving the quality of our academic facilities and will permit us to proceed immediately to correct one of the most difficult problems we've has with that building, which is the lack of adequate electrical services...And it will also provide for better laboratories, and a safer building which will meet all building codes, including accessibility to the handicapped. In short, the new building will be far superior to its present condition."

Dr. William A. Niering, the Katherine Blunt Professor of Botany, was also very pleased with the grant. Niering is very concerned with environmentalism and carries this into the remodeling of New London Hall. He said, "The face lifting is overdue in terms of modernizing the equipment. I only hope that it can be done tastefully. That is, to preserve some of the past. I hope it can be done with a minimum loss of resources. Where we need to update - fine. But if we do it just for looks, then I don't think we're really making environmental progress. We must also keep in mind that it must combine aesthetics with resource conservation."

President Ames and members of Pfizer Incorporated agreed that the grant signalled a significant contribution to the academic community both at Connecticut College and at-large. The new facilities, according to Ames, will be invaluable in coordinating field research done in the Connecticut College Arboretum and laboratory work. This combination will allow professors and students to explore new areas that will be open to them due to the additional laboratories and other facilities provided by the grant.

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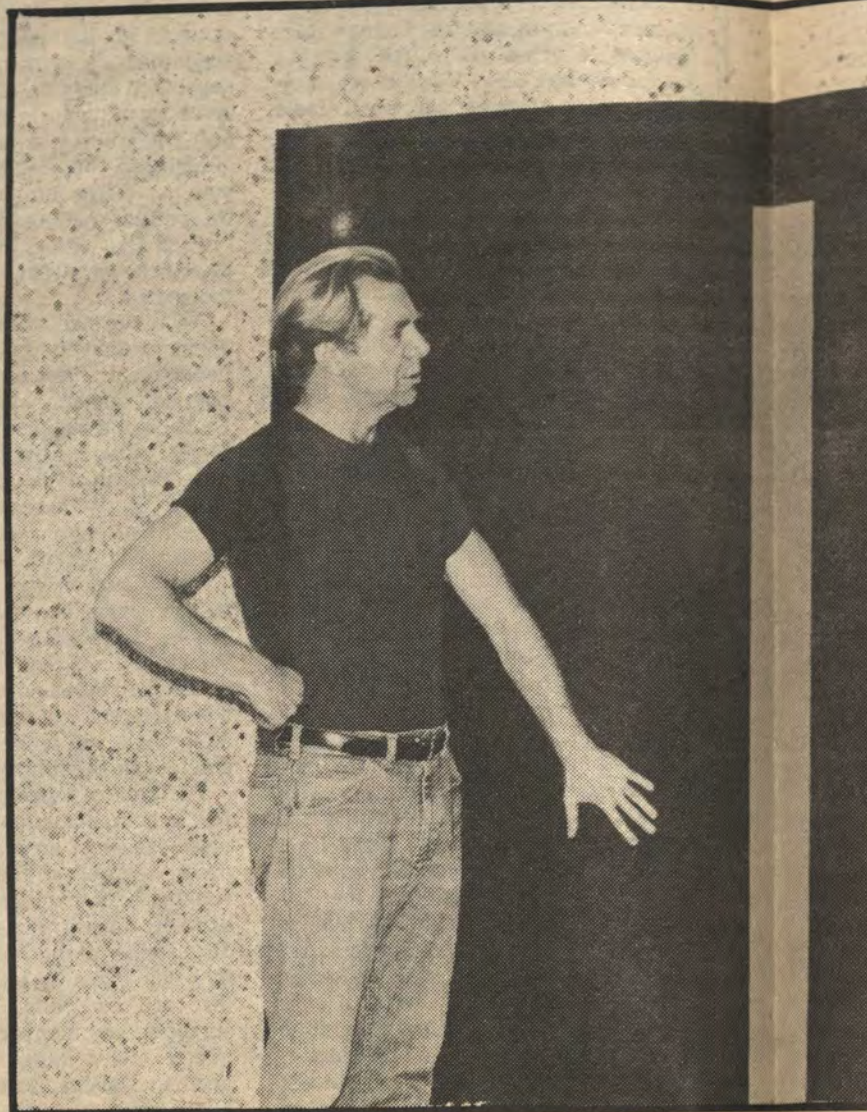
By Michael Adamowicz and Kenneth Hochberg

... A glimpse of Max Gimblett's nature is revealed by the way in which he set up his current exhibition in Cummings Art Center. The lobby is a square within a square. From the start, Gimblett found this atmosphere to be very comfortable. Someone suggested that a bench be placed across a corner of the room and thus create a diagonal in the lobby. Gimblett answered this with a spontaneous "No." There would be no diagonals in his environment, just as there are none in his paintings. Likewise, the avocado plant, so long a fixture of the lobby, was moved as far out of sight as possible. Organic shapes would not be allowed to interfere with the geometry of the room and the paintings. From this example, the reverence Mr. Gimblett has for the geometry of squares and rectangles in his paintings can readily be seen to be part and parcel of the artist's own nature.



One of New Zealand's foremost artists is Max Gimblett. He is a color-form painter who has an exhibition in Cummings Art Center that opened January 28 and will close during the third week of February. His pieces are now shown in many major art galleries in the United States. A selection of his pieces covering the last two years of his work is currently on tour. Connecticut College was one of the sites selected to display his art on this travelling exhibition. Ms. Barbara Zabel, an instructor at Connecticut College, arranged for the show and also wrote the show's catalogue.

At the age of 25, Gimblett began his career in art as a potter. However, he soon realized that painting was his forte. "I did pottery for about three years. In my pottery experience I felt like I needed the possibility of having illusion and the possibility of having more color than I was getting in pottery. I did my first drawing, since I was a kid, at the age of 28. And then I decide to go to school to find my real potentials in art. So I went to the San Francisco Art Institute; I lasted about half a semester. I felt that I did not need the experience of a formal education in art; but I made a few good friends and connections." He then embarked on a personal program that retraced the advances in Western art during the last two centuries. This included the learning of academic spatial and figurative concepts. During this formative period, he found Fra Angelico, Paul Cezanne, Piet Mondrian and Barnett Newman to be the most instructive artists to his personal development.



REFLECTIONS

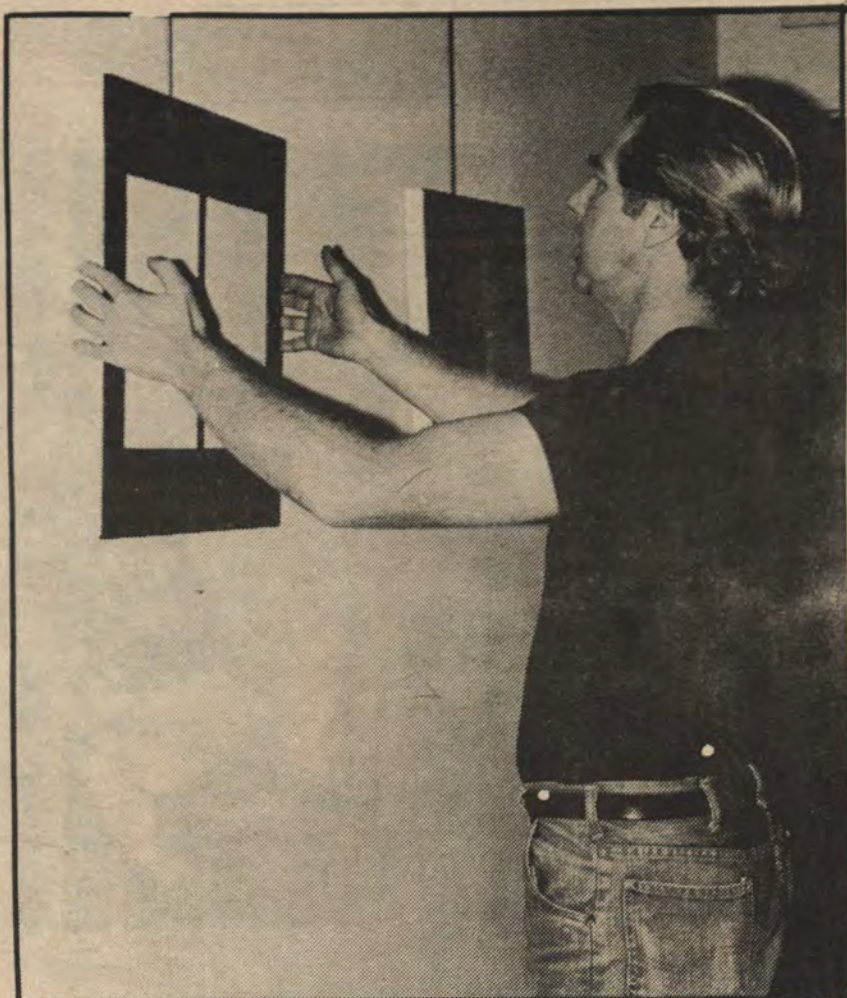
Although some may associate Gimblett's paintings with those of Albers, the Bauhaus color theorist most well known for "Homage to a Square," Gimblett specifically denies any significant connection. "I think he (Albers) is someone who investigated color and investigated the constant form of a square within a square. When I see an Albers, I pause and take a good look. But his talking, thinking, and writing about color has had no impact on me." Rather, Gimblett is performing his own color inquiries, as is demonstrated in the work on exhibit.

**The simplicity of the work,
and the lack of symbolism,
allows the paintings
to become a mirror
of any individual
who contemplates them.**

The main emphasis of the current show is on the motif of a vertical bar, centered within a square ground; each of the two elements are of contrasting color. The size of the canvases are 80 by 80 inches. Gimblett prefers not to separate the realms of color and form, either in the viewing or creating of these pieces. He states: "The notion about form and color is that there be a marriage; that they be very, very interwoven. It is a very complex relationship. I don't really believe that the form is dictated by the color. The form and the color are interchangeable in the early stages of painting." The culmination of this approach is a series of powerful paintings incorporating bold images with cold color schemes.

Photo by Wendy Weeks

MAX GIMBLETT



Gimblett continues: "In order to get open, people must first want to. If they are interested to come and stick around for awhile, then I suggest they bring along a friend who knows pretty much about what's going on. That way the person is not just out there on his own, and someone is there to help them and stop them from getting frustrated. But actually it is just a question of being open. You really don't need to know anything about art and art history. If you just trust yourself, and start to look, and forget about notions about the art being silly or inconsequential, then ideas will start to crop up in your mind. And then more will come; until you are totally involved with the painting. But don't let yourself get blown away by all the hype that surrounds art at times, all the literature and stuff that people try to put behind the work, especially by the elitists in museums. That's not really what the essence of all this is. My work is just about something very, very beautiful and simple."

"If you pause and look," Gimblett believes, "everything starts to happen."

These pieces are all self-portraits, in that each one assimilates a percentage of Gimblett's entire experience. One unique attribute of Gimblett's life, the fact that he spent his childhood in New Zealand and his adulthood in the United States, makes the dichotomy between Eastern and Western philosophies an important factor in his works. For instance, the painting **BLACK-GREY** generates a mood of Eastern meditation, while **YELLOW-RED** evokes a more Western pragmatism. It is important to note, however, that the viewer's appreciation does not depend on such literal translations of the work.

Mr. Gimblett's approach to the creative experience is not a rigidly structured one. He is not consciously attempting to make an explicit statement; rather he implores each viewer to make his own. According to Gimblett, the viewer can be the protagonist in each painting, bringing to the work his or her own experiences. In this way, the paintings become fieldgrounds for personal improvisation. At best, Gimblett provides the viewer with a network of personal markings on the canvas; these stimulate the individual's imagination. For instance, in the painting **YELLOW-RED**, a small dash of paint rests approximately 3 inches off the main bar. This speck is barely visible, especially at a distance, and compels the viewer to search for the dot. A one-on-one relationship is thereby established between the viewer and painting, while this whimsical game of hide and seek continues.

After an initial encounter with the paintings, and then a deeper identification with the artist, there remains a more piercing experience. According to Gimblett, "The paintings can act as a pool of water reflecting the viewer's inner psyche." The simplicity of the work, and the lack of symbolism, allows the paintings to become a mirror of any individual who contemplates them.

For those who may be reluctant, at first, to become involved in these canvases in a one-on-one relationship, Gimblett professes the following advice. "This kind of reaction means that the person probably becomes hostile. This, in turn, leads to frustration and demonstrates a lack of adequate information about the piece. It seems to me this can all be handled by just looking. But, it's not as simple as that. Things can stop you from looking: your point of view, your attitude - such as a 'kid could have done it,' and so on. You must then get open enough, humble enough, to look. All the times we say 'No,' it's closure. And unless we have a hell of a lot of information before we say 'No,' we're closing ourselves off to a potentially expanding experience."



PEOPLE



Don't get your hopes up. The Playboy Club has not yet broken into the circuit of Conn parties, "but we are working on it," claim the K.B. Harsh Bunnies. (From left to right), Ashley Powell, Helene Keo, Wendy Weeks, and Linda Schafer were sent in front of a hungry movie crowd to entice the audience to come to their dorm's party. Other hare-raising schemes to maximize party attendance thus far have been a J.A. "get ignorant" speakeasy, a (Lord have mercy), senior class-sponsored "prep party," and an invitation only punkers party. This new run of theme parties seem destined to prove that decadence is here to stay.

Ladies and Gentlemen! Back from their smash tour of Harris, let's give a nice welcome to...the Jammin Camels! Rousing welcomes and packed houses booming with thunderous applause have become synonymous with the Jammin Camels. The group has been together for four months and their fame and rise to stardom has been meteoric. Starting from a dingy basement in Old Lyme, the Jammin Camels have scratched and fought their way to the top of the business. Lead guitarist Josh "Slowhand" Radin boasts, "Today Harris, tomorrow Cro Main Lounge!" The other members of the supergroup are John Golden - bass guitar and percussion, dynamic drummer extraordinaire, Deke Etherington, Ted Canne - guitars, Steve Rice on the keyboards, and Screamin Dave Hurlihy belting out the vocals.

Ever had one of those nights when not even your pillow would comfort you? Jordan Trachtenberg now knows this feeling better than anyone. One week ago, he awoke to a smoldering and smoking pillow, as he was in the midst of a rather erotic dream. He turned to cuddle his pillow and found that it was too hot to handle. If it had not been for the quick thinking of his house-mate, Bob Tankard, the two might now be homeless wanderers.

Punk rock ain't dead, I am



Conn's resident Berkshire enthusiast and noted conservative Professor Birdsall has a real chip-off-the-old-block in son Hugh. Hugh has been appearing recently in the El and Gee Club, and more recently, right here at Conn with his smash punk rock group The Reducers. The Reducers produce a sound as hot as a pistol with Hugh pounding out a vicious lead guitar according to a local critic who caught the act.

Romeo's, Romeo's, wherefore art thou happy hours, Romeo's. How couldst thou snatcheth my strawberry daquiri, my free pizza, and my favorite musical group away? Thou hast removeth the only church I wouldst ever be caught dead in. Verily, I bummeth out over the loss of thine gracious hospitality, second only to Norm's. Thy staff and thy bloody marys didst comfort me. And thinketh of all the poor Kiwanis clubs and Loyal Order of Porcupines who are now mere assemblages looking for a place to banquet. Though thy food be no better than Harris and thy drinks a step up from Polar Cola twas enough; it did serve.

Notice to College Staff from the people who brought you the report about the report from the Treasurer and Business Manager: The report you received in the mail regarding your report that you received in the mail telling you to disregard the report regarding your benefits and salary is likely to be incorrect. Please disregard it completely.



ENTERTAINMENT

The mini concert alternative

By Ann Allan

On any given night on this campus in any dormitory one can hear the following dialogue:

A: What are we going to do tonight?

B: Let's go to the bar.

A: I'm sick of the bar. I guess I could read that Economics.

B: Bag that.

A: There's never anything to do around here. Think Sue will let us borrow her car?

B: Fat chance after what you did to it last time.

A: There's never any concerts here. Other places have concerts. How come we never have any concerts?

B: How should I know, idiot? Hey, pass that over here.

And so the cycle continues. In an attempt to break through the deadening pall of boredom that hangs over our small, scenic campus like a shroud, Social Board is trying to provide an alternative form of entertainment in the form of mini-concerts. These concerts, while they don't generate the excitement of a big-name, do offer a chance to see up-and-coming talent at a reasonable price (\$1 with Conn. I.D.) without having to scrounge a ride off-campus.



The mini-concert series, however, does not mean that Social Board has eliminated the possibility of a major concert in the spring. According to Arthur Berg, who has worked extensively with such concerts in the past at Conn., the difficulties involved in pulling one off are immense. Says Berg: "In order for us to get a show, three things have to happen. First of all, the band has to be on tour in the first place, not cutting an album. Secondly, they have to be going through New London, Connecticut. And thirdly, we have to have an open date in Palmer on the exact day the band is going through New London. The last factor is further complicated by the fact that some departments take more dates in Palmer than they really need or even use.

Further complications arise from the fact that Connecticut College is very small. In order to fill Palmer's 1,300 seats, Social Board must sell to three-fourths of Conn.'s 1,600 students, a success rate that is rarely achieved even by large universities. As Berg points out, "We're Connecticut College, not University of Michigan." Then there is the fact that New London is surrounded by five major concert centers -- New York, Boston, Providence, New Haven and Hartford. Finally and most important there is the undeniable gap between the college and community taste, which Berg at-

tributes to the fact that "the average Conn. College student was not born in New London."

In describing experiences from the past, Berg mentioned the Billy Joel, Jimmy Cliff and Bonnie Raitt concerts. All three lost money, as did the more recent Pousette-Dart, Livingstone Taylor and Southside Johnny shows. He emphasized, however, that Social Board is willing to assume some loss, as long as it isn't financially devastating. According to Berg: "To a certain extent, a loss is fine. We never look to make a profit but, rather, to offer another activity to the student body. On the other hand, every band that plays on campus is financed in part by Social Board, either through a loan or an outright gift. When we lose \$2,000-\$3,000 on a major concert, we begin to question the feasibility of it."

Another major problem is attendance. Says Berg: "Conn. students are very much prima donnas and spoiled. The smaller the name, the smaller the turnout. Drawing people is worse than ever. For some reason, we have a real problem getting people to come, even if it's only a matter of walking across campus. People won't go unless it's big -- I know, because I've done it myself. In order for it to really work, it's a 100-1 shot."

At the National Entertainment and Campus Activities Association conference in Hyannis, MA. last semester, Berg and Social Board Chairman John Azarow learned of the mini-concert alternative, an option that is increasingly being used by schools of our size. The basic idea is to hire lesser-known talent that is comfortable with a small, intimate audience setting. This saves Social Board money and therefore provides for more concerts. According to Berg, this concept has worked in other schools and could work here -- "Social Board is basically unified in support of this new direction. What it takes now is for the student body to turn out and at least give it a try." The first artist to appear in the new mini-series format is jazz pianist George Fischhoff. Fischhoff won a rave review in the University of Wisconsin-Parkside paper *The Ranger*, where he was described as "an unstoppable force" and his performance characterized as "wonderful," "masterful" and "moving." The critic also praised Fischhoff's charisma and the intense energy level of the audience. Finally, he is described, somewhat bizarrely, as "a cross between Truman Capote and a Caribbean waiter," which is something this writer really wants to see.

As Arthur Berg rightly notes, "Students year after year get bored with the same old monotonous three-party weekends. Speakeasies used to be an innovation but now they're old hat, just part of the tempo of life around here. You don't beat a dead dog, you look for alternative forms of entertainment." Berg praised the efforts of Social Board Chairman Jon Azarow to find such alternatives and spoke highly of the Social Board as a whole.

So when Friday night rolls around and everything looks the same -- your next door neighbor, Harris food and beer puddles all meshing together in the bleary-eyed kaleidoscope that makes up a typical Conn. College weekend -- break out of that zombie-like state and go to Dana to see George Fischhoff. After all, how can you pass up a chance to see a cross between Truman Capote and a Caribbean waiter?



Den of iniquity

Tranquility above all

By Jay Faber

Hallelujah, Dead Again. Christ, what a revelation. Like the civil rights activist once remarked, "I have been to the 'Dolphin.' I have seen the photos of the man they call Jerry. I have had words with the woman, April. I have listened to the tunes from the ancient box, and they were good tunes."

Sometime during the rule of Kings Lyndon and Richard, a voice was heard calling out from the West. It was a groovy voice. It was the voice of Saint Francis. Her hymns were to become world famous. Her hands were to gross millions. Her music was to become San Francisco.

Her disciples would sometimes cruise in Airplanes, later they learned to pilot Starships. In the beginning, though, they were merely lonely Riders. The men who led these groups were known to possess extraordinary powers. They all had the ability to whale. It is even said that they were awesome. Tales are told of the trips that these beings took to far away places and distant planets, the battles they fought on the side of the dark Angels and the incorrigible Satans. Blessed be their disks and tapes which became popular throughout the land.

Today, the tradition gratefully dies on. If you invited Hendrix to play at your wedding or Bar Mitzvah. If you long to rewave those formative years as a drug drainer. Then go brothers and sisters. Go down from this land, and descend upon the avenue of sin. Two doors up from the Little Peep Shop, on Bank St., downtown N.L., the last local remains of the 1960's style counter-culture are impaled. The sounds are super. The games are great. The

patrons are big. The spot is the Dolphin Cafe.

The Dolphin is genuine fun. For my quarters, they've got the best juke-box on the shoreline. The machine is simply chock full of solid rock and Rolling Stones. Four good-size speakers make this easy listening music even easier to listen to. Loud is the word, is the word, is the word.

They also have a new electronic game appropriately named "Space Wars." There are several ways to play "Wars." You can battle your opponent while trapped in "negative gravity," or while being sucked into a super nova. I like to play my own version called "computer brain gone haywire after seven bhong hits if Jupiter red." Honestly, you won't find too many more interesting ways to throw away your spare cash.

The Dolphin's decor is divinely dead, Grateful Dead. The cafe's walls are covered with snap shots of the band at home, in concert, and visiting old friends at narcotic rehabilitation centers. Large American flags are also draped about the bar. Strange in a way, but what could be more American than Jerry Garcia and mom's homemade acid pie?

Don't forget to bring along a knife when you go down to the Dolphin. Not for protection, mind you. The bar counter and all of the ables are wooden, and they're all carved out with cute sayings and funny names. So I guess it would be cool for you'all to scratch out a little something if'n you got the itch to do so. My favorite was composed by the "Slugman" of Groton, who wrote, "I'd rather have a bottle in front of me than a frontal lobotomy."

Also, the cheeseburgers are out of this universe. I mean it.

SPORTS

Camels an enigma

Vassar blown away



Camel sharpshooters getting high.

By Seth Stone

There were two important questions that were answered at the February 2nd basketball game against Vassar. First could the Camels maintain the momentum they received following Dan Levy's last second game winning shot against Barrington? And secondly, were Vassar's uniforms really pink? The answers were yes (91-61), and no (red).

Both the Barrington and Vassar games ended with a Camel hoop at the buzzer. But whereas Levy's shot gave the Camels a 49-48 victory, Chris Bergan's game-ending shot iced the 91-61 victory against Vassar. Though Connecticut played well enough to deserve the win, the game was not a victory, for the Camels played poorly. But, fortunately for Connecticut, Vassar played worse.

Only two points were scored in the first three minutes of play. It was Wayne Malinowski who opened the scoring, hitting from one of his favorite spots; the deep right corner. Both had lead fingers, as the Camels hit only two of their first ten shots. As for passing, the Camels threw away a potential three-on-one break. Vassar, too, followed the Connecticut example of missing passes, travelling, and executing plays very poorly.

Connecticut started coming to life at the 15 minute mark. Dan Levy stole the ball, and drove all the way for a lay-up putting the Camels ahead 7-2. Vassar had trouble penetrating Connecticut's 2-3 zone. They got off poor shots, letting the Camels control the boards. This rebounding edge gave the Camels a four-on-one break and a 17-8 lead with nine minutes left in the first half.

As the half progressed, Connecticut ran with more abandon than usual as Coach Charles Luce substituted more liberally than in the past. Herb Kenney, Mike Amaral and super-sub Charlie Jones all gave spirited performances.

The game was blown open in the first half. It was not that the Camels played well, but simply the fact that they had more opportunities. It was their hustle that gave them the lead. Connecticut had many open men and many fast break opportunities.

Herb Kenney who led Connecticut with ten first half points, hit an eight-foot jump shot to put the Camels ahead 46-25 at half. An important question had to be answered at half-time; would the Camels fall apart in the second half?

The Camels have a disturbing habit of playing to the level of their opponent.

They played well against tough schools like Wesleyan and Eastern College, but barely beat a weaker Barrington team the first time they played, and lost the second game. To become a legitimate team, the Camels must learn to beat their opponents, not just play them.

The Camels played the second half with less intensity than the first half. They were confident of the win, and were content to trade baskets with Vassar. Ted. Cotjanle, Wayne Mal and Dan Levy all hit nice baskets to maintain the Camels lead at 54-32 with 17 minutes left in the game.

After running up a 62-37 lead, the Camels reverted to their old habit -- bad passing. Bad ball-handling has plagued the team all year and they were prone to it, even in the Vassar blow-out. As in the first half, the play was physical but sloppy with a lot of up and down action.

One thing the blow-out did was give the substitutes a chance to play. All performed well. Chris Bergan played his best game of the year, both offensively and defensively. He scored 13 points and rebounded well. Tom Barry, one of the most promising freshman the team, lived up to his potential, scoring 14 points. Mike Amaral, John Faulkner and Barry Hyman performed well as ball-handling, point guards.

The Camels cruised to a 91-61 win. Overall, they played no better or worse

than usual. They played to the level of their opponent. Though they won by 30, it could easily have been by 50 points.

The win gave the hoopsters a record of 7 wins and 8 losses. This makes Coach Luce happy. "Last year we won only six games the whole year and now we are almost at .500."

The Camels have the potential to be a good basketball team. But they have a schizophrenic personality. They play a good, close first half but get blown in the second half. Whether this is due to coaching or playing (probably both), the situation must be remedied for the Camels to reach their potential.

The coach had a couple of reasons for Vassar's poor play. "Maybe Vassar is not as good as some of the teams we have played....they just came back from their break. Maybe they don't have their basketball legs backs." The coach attributes the Camels' inconsistent play to the fact that "we still don't have a real lot of confidence. That comes with winning."

He added that "in the first semester we won three and lost two...and I did not think we played well."

This is Connecticut's problem. They are a good, young team, but are very inconsistent. If they can be three and two and not play well, imagine how good they will be when they do play well. Camel fans are hoping for a quick answer.

Gymnastics team

'floors' U-Conn

By Lisa Kingman

The Connecticut College Women's Gymnastic Team, battling first meet jitters and injury, tied the University of Connecticut Team Thursday night at Crozier Williams, with both teams scoring 93.2. Jeffrey Zimmerman has worked extremely hard coaching the girls, producing a stretched, poised team, and although the meet resulted in a tie, the Conn College girls definitely shone as a stronger group.

The meet began well for Conn College, who won the vaulting event with strong performances from Carol Vaas, who received a 6.85, Amy Roberts with a 7.0, and Linda Haynes, a 7.05. The team is particularly proud of Linda who is a first year vaulter and doing exceptionally well.

On the uneven bars, Conn College lost a bit of ground but managed to hang in the meet with scores from Amy Roberts, a 3.25, Lisa Kingman, 4.2, and Cathy Walker, a strong 5.65.

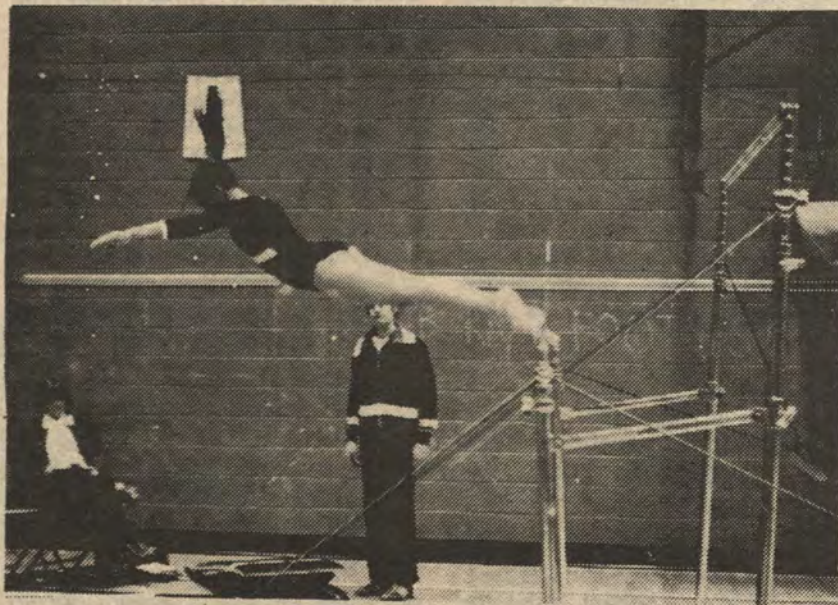
Beam proved to be a problem for the team, with too many falls (it is SCARY up there). However, considering the good scores the girls received regardless of the falls, it is evident that the

team should do extremely well on the balance beam this year. A few of the scores were from Linda Wiatrowski, 5.25, Lisa Kingman, 5.35, Rayna Nitzberg, 6.55, and Linda Plavin, 6.85. (Lynda was the only member of the beam performers who managed to stay on throughout her routine.)

Coming into the floor exercise a point behind the U. of Conn. team, the Conn College girls psyched themselves for great routines and tied the meet with strong performances by Gail Sampson, 6.25, Lisa Kingman, 6.6, and Rayna Nitzberg, 6.95.

Other members of the competing team are Hildi Pearl, Sally Bouroughs, Pam Long, and three freshmen, Sall McFarland, Callie Hoffman, and Lisa Strausberg, from whom the team is expecting great things. Two injured members of the team not able to compete this season are Karin Cahill and Heidi Walsh.

The Conn College girls' next meet is at Keene State, a very close rival, on Saturday. Two home gymnastics meets are coming up, one on Tuesday February 6th at 7:30, and the other on Monday February 12th also at 7:30. The team hopes for a massive victory.



Airborne gymnast composes physical poetry.

Photo by Wendy Weeks

Photo by Karen Cahill



Dorm ball roundup

By James Dicker

The Men's Dorm Basketball League began play last week with a schedule putting all twelve teams into action. Scores were lower than expected due to twenty minute running time halves which, after being labeled "bogus" by Commissioner Dave Fiderer, were changed to the more familiar eight minute stop time quarters. This proved to be the correct remedy as scores picked up immediately. Under this year's format, the top two teams from each division plus the four teams with the next best record, regardless of division, will fill the eight playoff spots. Each team plays twelve games.

Defending champions Larrabee struggled in their opener versus the Quad before prevailing 36-31. The Bee was led by Mark Fiskio's 14 points supported by 10 from Ron Rabkin. The Quad held the lead until the final minutes. Steve Litwin scored 16 in defeat, 12 in the first half. The Bee also took a 61-36 decision over Windham when its fast break hit stride. Jim Luce led the winners with 19 points. Larrabee is as strong, if not stronger, than last year's team with the addition of Luce and John Krinitsky.

KB-Day would seem to be Larrabee's chief rival in the North Division on the basis of two impressive victories, 63-33 over Windham and a 46-26 rout of Smith-Burdick. Dave Fiderer led the first triumph with 12 points and the second with 15. He was backed up in the Smith-Burdick game with David Sams' 14 points. Randall Klitz led Windham in defeat with 12 points while Jeff Wright's 14 points were not nearly enough for Smith-Burdick. Fiderer, Sams and Matt Tyndall form a formidable nucleus for KB-Day.

Wright-Marshall and Lambdin each split their two games to stay within striking distance of Larrabee and KB-Day. Wright-Marshall took Smith-Burdick 30-21 before losing 30-27 to JA-Freeman. Dave Geller tallied 21 points in Wright-Marshall's two games. Lambdin opened with an exciting 35-33 edging of a tough Harkness-Park team before succumbing to the Faculty.

At the bottom of the North Division are Morrison and Hamilton who both

dropped their only outings. Doug Sprenger's 16 points against the was in vain. Hamilton came out on the short end of a 47-41 final against JA-Freeman.

Leading the South Division were the Faculty and JA-Freeman, both with 2-0 records. The impressive Faculty squad scored a 46-38 triumph over Morrison and a 51-40 win against Lambdin. Ex-varsity star Jeff Simpson scored 14 points in the first win and poured in a league high 22 points against Lambdin. Robert Hampton supported Simpson with 24 points in the two games. The Faculty look to have their best team ever with the backcourt of Simpson and Hampton combined with David Murray in the pivot and Ralph DiSaia and Walter Brady in the corners. They will be tough to beat.

JA-Freeman kept pace with the Faculty with Dan Hirschorn leading the victory over Hamilton and Tom McGoldrick supplying the needed points versus Wright-Marshall. If the team can get Jeff Sado psyched to play, they will be a strong force in the league.

The Quad rebounded from its loss to Larrabee with a 35-32 decision over Harkness-Park. Rich Hazzard poured in 21 points, many of them crucial buckets in the second half. The Quad needs more scoring punch from their big men if they are to be a major contender for the title. Litwin and Hazzard can not do it alone, although they may have to.

Rounding out the South Division are Windham, Harkness-Park and Smith-Burdick, all with 0-2 records. Windham has played both Larrabee and KB-Day, an unenviable start. With six freshmen on the team, expect Windham to improve. Harkness-Park played tough in both losses and should break into the victory column soon. Smith-Burdick looked disorganized in both outings and will need a large improvement in team play and shooting to produce any victories. The overabundance of twenty-foot shots from the frontline will not help their cause.

Overall, the League looks fairly well balanced. Games are played just about every day or evening with a full schedule on weekends.

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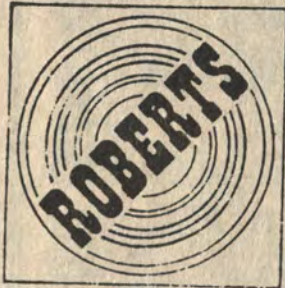
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